A Brand New End: Survival and Its Pictures

Carmen Winant

Thank you for visiting *A Brand New End: Survival and Its Pictures*. Please help us provide responsive programming by sharing your thoughts with us in a brief survey.

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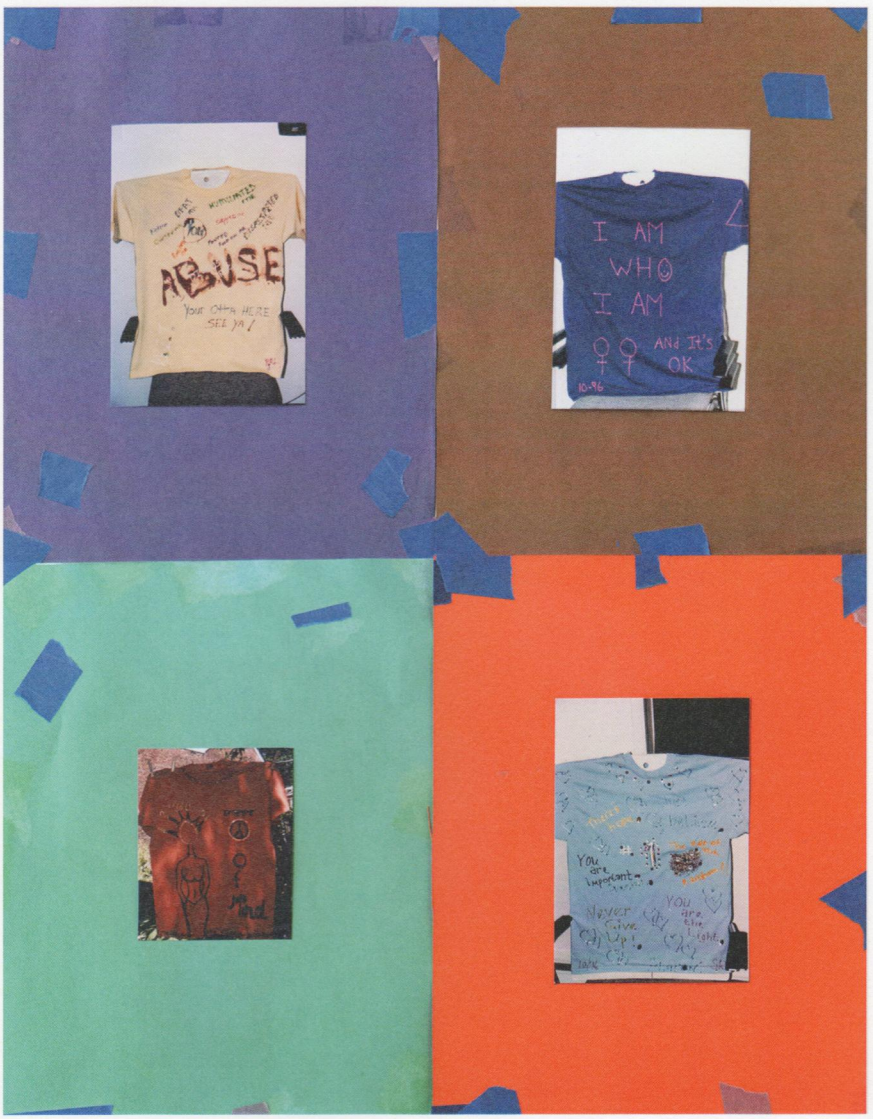
A Brand New End: Survival and Its Pictures

Carmen Winant

January 26 – April 14, 2024
Knoxville Museum of Art, Knoxville, TN

April 15 – July 16, 2022
The Print Center, Philadelphia, PA



Violence is one of the ways that men have learned to cope with stress, 2022, sun-bleached construction paper, painter's tape, inkjet prints, 23 ½" x 18"

022, sun-bleached

The Print Center, Philadelphia, was pleased to organize *A Brand New End: Survival and Its Pictures* in 2022. The exhibition of newly commissioned photography-based works by Carmen Winant also included a public intervention of artist-designed posters installed in bus shelters, a film, an artist book and a series of public programs. The exhibition was organized by Ksenia Nouril, PhD, for The Print Center.

A Brand New End is now presented by the **Knoxville Museum of Art** with an updated checklist to include five new works by Winant. Three works from the original show are not included, as they will be on view at the 2024 Whitney Biennial, Whitney Museum of American Art, New York, NY.

> *Carmen Winant is one of the most incisive artists of her generation. Her work is nothing short of radical — a bold provocation that pushes boundaries and reexamines feminist tropes. A natural extension of her photography-based practice,* A Brand New End: Survival and Its Pictures *is an exploration of the ways in which survivors of domestic violence have pushed through societal and personal burdens to realize self-actualization. We are honored to have organized this project in partnership with Women In Transition (WIT), Philadelphia, PA; the National Coalition Against Domestic Violence (NCADV), Denver, CO; filmmaker Daniel Traub of Itinerant Pictures; and the graphic design studio Common Name.*
>
> — Elizabeth Spungen, Executive Director, The Print Center

This project – which is collaborative and genre-bending – is a decidedly feminist undertaking. I always have understood my practice to be a continuation of and a channel for my feminist politics and my interest in second wave feminist history. My work is more of a reckoning than a report; it allows me to reach backwards and attempt to make sense of the space between lives and movements. I'm interested in how photographs serve us as we confront domestic violence (tellingly called 'wife abuse' or 'battered women syndrome' in previous decades). What and who is pictured in telling this story, and how? This project utilizes many different forms of pictures in service of making domestic violence survivors and their advocates visible, as well as contending with how we see (in the most literal way possible) and value them and their experiences in our culture at large. Domestic violence is an outgrowth and a symptom of the patriarchy that hurts all people inside of it.

— Carmen Winant

The Print Center was honored to work with Carmen Winant and our partners WIT and NCADV in producing this project, which calls attention to many urgent social issues through photography. As an artist, Winant constantly challenges herself, examining representation and image-making through the lenses of feminism and personal agency. The archives of WIT and NCADV contain invaluable materials, documenting aspects of feminist history and the representation of female empowerment. Centering on photographic works, mixed-media collage, public interventions and installations, Winant's practice is uniquely suited for this project. Visitors to A Brand New End *will view a compendium of Carmen's research – the artistic manifestation of her investigations. The project is particularly timely, as Covid-19 has brought the impacts of intimate partner abuse to the fore.*

— Ksenia Nouril, PhD, exhibition curator

Winant with slid

About

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Winant with slides from WIT's archive in her Columbus, OH studio. Film still: Itinerant Pictures

About the Project

A Brand New End: Survival and Its Pictures explores historical and contemporary representations of oppression, liberation and self-expression through materials drawn from and inspired by the archives of Women In Transition (WIT) and the National Coalition Against Domestic Violence (NCADV). The project aims to illuminate the often invisible experiences of women, as well as feminist strategies for survival, revolt and self-determination. It highlights the power of print to depict how women view themselves, and how photography can serve as a tool in the struggle for individual autonomy and self-representation. Through its expansive consideration of image making, domestic violence and the larger feminist movement deploying the archives of WIT and NCADV, *A Brand New End* critically examines the problems and possibilities of visualizing domestic violence and subsequent survival.

WIT was founded in Philadelphia in 1971 to help newly divorced women learn strategies for navigating and thriving in a new world. It continues to provide services to empower people with the knowledge, support and ability to thrive beyond domestic abuse/ intimate partner violence and substance abuse. NCADV is a Denver-based, national organization dedicated to supporting survivors and advocates, holding offenders accountable and demanding a change in the conditions that lead to domestic violence, since 1978.

Winant with "job cards" from WIT's archive in her Columbus, OH studio. Film still: Itinerant Pictures

For over two years, the artist Carmen Winant conducted intensive research in the archives of these two social service organizations. Each archive includes publications, how-to guides, manuals, newsletters, pamphlets, staged photographs for instruction/ presentation, newspaper clippings, legal paperwork, newsletters, board games, 16mm films, VHS tapes and other ephemera. They are extraordinary windows into feminism and the women's liberation movement that began in the 1970s. Over the intervening decades, both organizations have evolved as new issues commanded attention, such as abuse by partners and drug addiction. Surfacing themes of intergenerational exchange, *A Brand New End* considers what has changed within discourses around feminism, domestic violence and survival, as well as how the ongoing deconstruction of patriarchal systems of oppression can influence feminist ideals and actionable strategies, from policy to informal coalition building today.

Winant, who was raised in Philadelphia, was first drawn to WIT's archive because it clearly documented the organization's growth from a local, multiracial feminist collective to a nationally recognized provider of critical social services to people of any gender identity and sexual orientation, ages 14 and older. WIT's philosophy of empowerment counseling puts the control of one's life back into one's own hands. To this day, WIT remains guided by the core principles of feminism that aim to create equal access to power –

political, economic, cultural, spiritual and institutional – for women and other marginalized populations.

> *Women In Transition (WIT) is thrilled to have collaborated with Carmen Winant and The Print Center on this project. WIT has been giving voice to survivors of domestic abuse/ intimate partner violence and substance abuse for 50 years. Our archives reflect the role WIT has played in the larger feminist and domestic violence prevention movements and we are excited to see them brought to life through Carmen's creative lens.*
>
> — Corinne Lagermasini, former Executive Director, WIT

While Winant works frequently with archives, this project represents a significant advancement in her practice. Her recent monograph *Notes on Fundamental Joy* (2019), for example, featured photographs from discrete institutional (scholarly, university and/or library-based) and personal archives, while *My Birth*, her installation for the exhibition *New Photography 2018* at The Museum of Modern Art in New York, explored the more nebulous archive that is Winant's own encyclopedic trove of cut-and-pasted printed matter. For *A Brand New End*, Winant turned to a different kind of archive – one that falls between these two categories. WIT and NCADV are grassroots social service organizations, which have collected materials that not only reflect their own histories, but also the larger field of domestic violence awareness and prevention as it has developed over the last 50 years. Winant is conscious that the latter is rarely addressed in artwork, thus making this project ever more timely and urgent.

> *The National Coalition Against Domestic Violence (NCADV) is honored to be part of this important project brought to life by the creative talent of Carmen Winant and The Print Center. NCADV has been at the forefront of the domestic violence movement since 1978, and we are both humbled and inspired to see the inclusion of so many pieces from our archives in this exhibition. We have been telling the stories of victims and survivors for decades, but the narratives related to the many individuals who dedicated their lives and careers to carving*

Winant with newspaper clippings in her Columbus, OH studio. Film still: Itinerant Pictures

> *paths to safety and creating critical programs structured to empower victims and survivors over the last five decades has garnered less attention. Without these contributions, far fewer people would be able to escape abuse; because of them, we are now able to offer victims and survivors a multitude of options that didn't exist several decades ago. Their work literally saved – and still saves – lives. NCADV is grateful to be among these giants, to share their impact, and to Carmen Winant and The Print Center for making this project happen.*
>
> — Ruth M. Glenn, President & CEO, NCADV

Winant considers herself to be a "lapsed photographer," as she no longer uses a camera to make photographs. However, her work is still grounded in image, as she appropriates found image-objects and translates, reproduces and re-contextualizes photographs from archives into artworks. As described in her recent book *Instructional Photography: Learning How to Live Now* (2021), Winant has theorized that photographs hold the potential "to teach us how to live." Coined by the artist, "instructional photography" – a category distinct from documentary photography – is intrinsic to the WIT and NCADV archives as they "demonstrate possibilities, from social organization to self-actualization" and "function as guides, particularly in moments of personal and collective awakening" *without* the

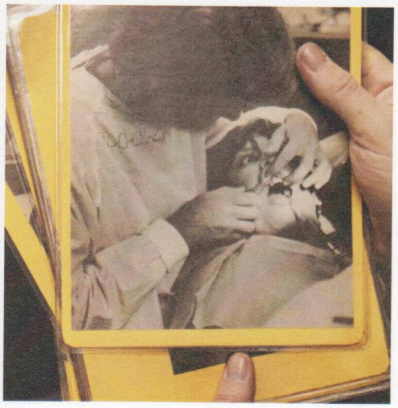
support of text. Language is secondary to instructional photographs. With their ability to be "demonstrative," such photographs are essential to the act of survival, as they can aid in learning new skills and envisioning oneself in new situations. While those are two practical ways that photographs can function, they also have great theoretical potential as vehicles for exploring self-discovery and self-empowerment. Instructional photographs are often abstract – in the sense that the persons they depict are not immediately identifiable by name, and thereby can be stand-ins for anyone. Winant writes, "each instruction [instructional photograph] is a little mirror," a way for us to understand our own minds and bodies. Of all the artistic mediums, photography is most suited to this call because of its power to reproduce.

The Print Center and Winant are grateful to everyone who has participated in bringing *A Brand New End: Survival and Its Pictures* to fruition, especially The Pew Center for Arts & Heritage, our partners at Women In Transition (WIT) and the National Coalition Against Domestic Violence (NCADV) as well as Ella Comberg, Project Assistant, and the Print Department faculty and graduate students at the University of Texas at Austin, specifically Professor Annie May Johnston and student Kerry Maguire.

About the Artworks

The exhibition features five new large-scale collages that incorporate photographs from both archives. Presented in facsimile, the photographs are mounted on construction paper that Winant bleached in certain areas through exposure to the sun. Snippets of blue painter's tape, a signature material for the artist, punctuate these fields, which are pieced together as a grid. The imagery and materials of the collages reflect the kind of do-it-yourself aesthetic Winant observed in WIT's and NCADV's offices on posters and bulletin boards to promote healing and available services. In those spaces, it is the message – not the medium – that is important. That said, these messages of survival are eye-catching and colorful.

Prominent in the largest collage *Women at Work (Job Cards)* (2022), are thirty cards created by WIT that feature images clipped from the



(left to right) *Women at Work (Job Cards)*, 2022, sun-bleached construction paper, painter's tape, inkjet prints, 60 ¼" x 46"; Winant with "job cards" in WIT's archive. Film still: Itinerant Pictures

1975 book *Women at Work: A Photographic Documentary* by award-winning journalist Betty Medsger. They showcase various professions that women could consider when transitioning into the job market in the 1970s after a divorce or separation. The original cards comprised cut-out images mounted on multicolored construction paper. Complementing them are additional cards describing the responsibilities of the jobs and their salaries. Together, they form a puzzle – a counseling tool – that was once used by WIT clients as they charted their futures.

The *Survival guide resource library* (2022), is simultaneously a bibliography and an artwork, as it presents multiple copies of key manuals related to the work of both WIT and NCADV, including *Women In Transition: A Feminist Handbook on Separation and Divorce*, *New Woman's Survival Catalog: A Woman-Made Book*, *Women's Survival Manual* and *For Better, For Worse: A Feminist Handbook on Marriage and Other Options* on a shelf. As a whole, it tethers Winant's source material – the archives of WIT and NCADV – to her research and subsequently to the development of her own alternative, proportionally smaller archive of books, magazines, pins and other ephemera collected from eBay and other resale websites. The installation *Healing from trauma is a process that involves joy*

2 women slain by ex-lovers, police say
Killing Suspe
Suicide ends trial for murder
Suspect in slayings dies in Arapahoe jail

Newspaper clippings, 1972-2004, from the collections of Women In Transition, NCADV, and the artist, 2022, newspaper clippings and construction paper, dimensions variable. Photo: Jaime Alvarez

and coalition (2022), includes 35mm slides of almost 200 t-shirts from WIT's Clothesline Project, photographed for the project. The Clothesline Project is a worldwide initiative started in the 1990s as a direct way to address violence against women. Individuals affected by violence decorate t-shirts with words and drawings that express their feelings, then hang the shirts on a clothesline in a public place, acting as a testimony to their experiences. The title of this exhibition, *A Brand New End: Survival and Its Pictures*, is inspired by one of these shirts, whose handwritten text reads: "Though no one can go back and make a brand new start, anyone can start from now and make a brand new end." These t-shirts make up a significant portion of WIT's archive and are, arguably, the only "artworks" within it. They are an example of art being used practically as therapy. While they had previously been photographed against a nondescript backdrop for cataloging purposes, Winant chose to rephotograph them, staging them in situ in WIT's offices. Propped up by cardboard inserts and sometimes hangers, the t-shirts appear as if they are sitting on desk chairs and at tables. Winant literally re-embodies the t-shirts, reviving their voices and stories of perseverance in the face of abuse.

This gesture toward embodiment is also seen in *Untitled (pin boxes)* (2022), two deep-set Plexiglas frames containing over two

Healing from trauma is a process that involves joy and coalition (details), seven 35mm slide projectors and 560 slides, dimensions variable. Photos: Jaime Alvarez

dozen lapel pins and pin-backed buttons, decorated with slogans promoting both organizations, awareness and support for women's rights and feminism. These pins, which would usually be worn on shirts and jackets, are mounted on cork board – yet another reference to the visual aesthetic of the office, specifically those of WIT and NCADV. *Healing from trauma is a process that involves joy and coalition* (2022), is an installation of projected slides made of Winant's t-shirt photographs alongside historical slides from both archives. The slides drawn from the archives depict staff and clients taking part in empowerment self-defense training exercises, group meetings, conferences and celebrations. Some images are staged as pedagogical exercises by WIT and NCADV staff, featuring self-defense methods, what to pack when leaving an abusive relationship, obtaining legal services, conducting job searches and accessing counseling.

The central work of the exhibition is the installation *Newspaper clippings, 1972-2004, from the collections of Women in Transition, NCADV, and the artist* (2022). It comprises hundreds of newspaper clippings chronicling local and national stories of domestic violence, which were collected by WIT and NCADV. Winant has composed them in a "constellation" whose sheer magnitude imparts the urgency

A Brand New End:
Survival and its Pictures
TIME
WHEN VIOLENCE HITS HOME
The Simpson case awakens America to the epidemic of domestic abuse

A Brand New End: Survival And Its Pictures, 2022, book cover and spread of pages 102-103

of its subject matter and investigates how the media contends with and portrays domestic violence. Complementing this installation is a table, where visitors can pick up an artist-designed risograph print created at a residency Winant had at the University of Texas at Austin. It takes the form of a "Power Control Wheel," a popular tool utilized in domestic violence counseling that aims to understand the tactics abusers use to exert power over their victims. This work of art reveals how art can also be practical, performing a function within our everyday lives. Atop the table also sit numerous houseplants, which are a tribute and reference to the plants – living, growing things – in the offices of WIT and NCADV.

Artist Book

Published in 2022, *A Brand New End: Survival and Its Pictures* was a collaboration between Winant and the New York-based graphic design studio Common Name. It includes materials from the exhibition, additional images and research, as well as contributions from Winant, along with those of a range of activists, artists, curators and scholars including Laia Abril, Irene L. Brantley, Donna Ferrato, Ruth Glenn, Suzanne Lacy, Ksenia Nouril, Catherine Opie, Sangi Ravichandran, Elias Rodriques, Drew Sawyer and Paige L. Sweet. The book builds on the legacy of feminist publications and printed materials as vehicles for expeditious and accessible dissemination of information.

(left to right) Two groups of materials from the NCADV archive and assorted publications sourced by Winant for *Survival guide resource library*. Photos: Carmen Winant

Film

A Brand New End is documented in a short film by Daniel Traub of the Philadelphia-based production company Itinerant Pictures. Recorded at WIT, The Print Center and the artist's studio, the film captures Winant's process and the execution of the project.

Public Intervention

The inaugural presentation of the project included a public intervention in bus shelters around Philadelphia, concurrent with the run of the exhibition, which brought the space between Winant's art and the information shared by organizations like WIT and NCADV even closer together. Modeled after public service announcements, the artist-designed posters featured Winant's restaged photographs of t-shirts from WIT's participation in the Clothesline Project. These posters are intended to raise awareness of issues around domestic violence, relay information to people about services and support, and according to Winant, "give voice to the archive from survivors."

Checklist

All works Courtesy of the Artist and The Print Center

A Brand New End: Survival and Its Pictures, 2022
Film by Itinerant Pictures
6 minutes, 40 seconds

Healing from trauma is a process that involves joy and coalition, 2022
Seven 35mm slide projectors and 560 slides
Dimensions variable

Housing, Credit, Employment, Education, Taxes, Legal Aid, Marriage, Divorce, Support, Beatings (1), (2), (3), (4) and *(5)*
2023
Sun-bleached construction paper, painter's tape, inkjet prints
Each 47 ½" x 36"

Newspaper clippings, 1972-2004, from the collections of Women in Transition, NCADV, and the artist, 2022
Newspaper clippings, construction paper
Dimensions variable

Power control wheel (assorted risographs), 2022
Risograph prints
17" x 11"
Edition of 1000
Printed by Professor Annie May Johnston and graduate student Kerry Maguire at Riso Room, University of Texas at Austin

Survival guide resource library
2022
Assorted publications
14 ½" x 78" x 11 ¾"

Untitled (pin box), 2022
Lapel and pin-back buttons on corkboard
Two, each 18" x 21"

Violence is one of the ways that men have learned to cope with stress, 2022
Sun-bleached construction paper, painter's tape, inkjet prints
23 ½" x 18"

Women at Work (Job Cards)
2022
Sun-bleached construction paper, painter's tape, inkjet prints
60 ¼" x 46"

About the Artist

Carmen Winant (born 1983, San Francisco, CA; lives Columbus, OH) is an internationally recognized photography-based artist raised in Philadelphia. She has a BA from the University of California, Los Angeles and an MA and MFA from the California College of the Arts, San Francisco.

Carmen Winant examines slides from the WIT archive. Film still: Itinerant Pictures

Winant's recent projects have been shown at ICA Boston, MA; Patron Gallery, Chicago, IL; Cleveland Museum of Art, OH; Wexner Center of the Arts, Columbus; Sculpture Center, Long Island City, NY; The Museum of Modern Art, New York, NY; Carnegie Museum of Art, Pittsburgh, PA; as well as Kunsthal Charlottenborg, Copenhagen, Denmark; and Henie Onstad Kunstsenter, Høvikodden, Norway. In 2019, Winant mounted 26 billboards across Canada as part of the Scotiabank CONTACT Photography Festival.

Winant's work is part of the collections of Museum of Contemporary Photography, Chicago; Museum of Contemporary Art, Los Angeles; The Minneapolis Institute of Art, MN; The Museum of Modern Art, New York; as well as Henie Onstad Kunstsenter. She is a 2019 Guggenheim Fellow in photography, a 2020 Foundation for Contemporary Art Grant recipient and a 2021 American Academy of Arts and Letters Honoree. Winant's recent artist books include *My Birth* (SPBH Editions and Image Text Ithaca Press, 2018); *Notes on Fundamental Joy* (Printed Matter Inc., 2019); and *Instructional Photography: Learning How to Live Now* (SPBH Editions, 2021).

She has been a Resident and Dean at Skowhegan School of Painting and Sculpture, Madison, ME and is the Roy Lichtenstein Endowed Chair of Studio Art at Ohio State University, Columbus.

Related Programs

The Knoxville Museum of Art's exhibitions and programs are free and open to the public. For more information please visit knoxart.org.

Opening Reception and Artist Talk with Carmen Winant

Friday, January 26
5:30 – 7:30pm, Reception
6pm, Artist Talk

Clothesline Project with the YWCA Knoxville and the Tennessee Valley

January 26 – April 14
Inspired by Women In Transition's Clothesline Project, the YWCA worked with their clients to make their own t-shirts, which are on display in the 3rd floor lobby of the KMA.

Second Sunday Docent Tours

Sunday, February 11, 2pm
Sunday, March 10, 2pm
Sunday, April 14, 2pm
In-person, guided tours with KMA Docents.

An Afternoon to Honor Voices of Courage

Sunday, February 18, 1 – 4pm
An afternoon of programs and workshops offered by the YWCA Knoxville and the Tennessee Valley and KMA. For more information, go to knoxart.org.

Family Day Community Resources

Saturday, March 16, 11am – 3pm
YWCA Knoxville and the Tennessee Valley, McNabb Center and other victim services organizations will have information about local resources.

"Dine and Discover" with Bobbie Crews

Wednesday March 20, 12 – 1pm
Artist Bobbie Crews will talk about "The Survivor Project" – her collaboration with the Knoxville Family Justice Center. "The Survivor Project" is a collection of portrait paintings Crews created as she listened to survivors of domestic violence share their stories.

Yoonjai Choi, Carmen Winant, Drew Sawyer and Ksenia Nouril at the Book Launch and Panel Discussion, The Print Center, Philadelphia, October 27, 2022. Photo: Tim Tiebout

Previously Recorded Programs

printcenter.org/NewEnd

Artist Talk with Carmen Winant

Recorded April 21, 2022

Book Launch and Panel Discussion

Recorded October 27, 2022

A Brand New End: Survival and Its Pictures was launched with an accompanying panel discussion with Carmen Winant; book designer Yoonjai Choi, partner, Common Name; exhibition curator Ksenia Nouril; and Drew Sawyer, Phillip Leonian and Edith Rosenbaum Leonian Curator, Brooklyn Museum.

Conversation with Carmen Winant and Donna Ferrato

Recorded May 19, 2022

Panel Discussion: Picturing Domestic Violence

Recorded April 28, 2022

Ruth M. Glenn, President & CEO, NCADV; Roberta Hacker, former Executive Director of WIT (1986-2006); and Dr. Ethan Levine, scholar and advocate, discussed the visualization of domestic violence through photographs, specifically those used in service of empowerment and self-actualization.

About the Knoxville Museum of Art

The Knoxville Museum of Art celebrates East Tennessee's rich, diverse visual culture and its connections to the wider currents of world art. The KMA values diversity and inclusion in exhibitions, programs, staff, volunteers, visitors and stakeholders; warmly welcomes and embraces all; operates ethically, responsibly and transparently as a public trust; enhances the community's quality of life; and strives to meet people where they are, to encourage life-long learning and engagement. **knoxart.org**

About the National Coalition Against Domestic Violence (NCADV)

Founded in 1978, Denver-based NCADV's mission is to lead, mobilize and raise their voices to support efforts that demand a change of conditions that lead to domestic violence such as patriarchy, privilege, racism, sexism and classism. They are dedicated to supporting survivors and holding offenders accountable and supporting advocates. **ncadv.org**

About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions, which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest annual art competitions in the country, now in its 98th year, provides the Artists-in-Schools Program to Philadelphia public high school students and the Gallery Store offers a carefully selected array of contemporary prints and photographs. **printcenter.org**

About Women In Transition (WIT)

Founded in 1971, Philadelphia-based WIT's mission is to empower people to move forward in their lives free of domestic violence and substance abuse. **helpwomen.org**

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MUSEUM OF ART

Arts&CultureAlliance

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arts.gov

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The exhibition at the Knoxville Museum of Art is sponsored by the KMA Guild, Arts & Culture Alliance, National Endowment for the Arts and the Tennessee Arts Commission. It is supported in part by the Arts & Cultural Alliance, Knox County; the U.S. Department of the Treasury; and by Federal Award Number SLFRP5534 awarded to the State of Tennessee by the U.S. Department of the Treasury.

The KMA would like to thank the YWCA Knoxville and the Tennessee Valley for collaborating on programming for this exhibition.

Original support for *A Brand New End* was provided by The Pew Center for Arts & Heritage, Philadelphia.

Cover: Carmen Winant, *Women at Work (Job Cards)*, 2022,
sun-bleached construction paper, painter's tape, inkjet prints, 60 ¼" x 46".
Courtesy of the Artist and The Print Center

KNOXVILLE
MUSEUM OF ART

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www.knoxart.org

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